

TOPICS OF THE SCREEN---NEW PHOTOPLAYS---ACTS IN VAUDEVILLE

High Lights and Shadows on News of Motion Pictures

'Don't Tell Everything' an Unacknowledged Offspring of 'Affairs of Anatol.'

By FRANK VRELAND.

THE producers and expert exploiters of "Don't Tell Everything" took the title quite to heart, and didn't tell everything about the picture. As a matter of fact, this photoplay, in which Wallace Reid, Miss Gloria Swanson and Elliott Dexter starred, was an unacknowledged offspring of "The Affairs of Anatol," a sort of little Orphan Annie of the films. Quite a yarn has been going around concerning the manner in which this leftover from "Anatol" was saved from the ash can and tricked out so that movie patrons didn't suspect they were being offered a remnant sale.

Originally, Cecil B. De Mille planned to use "The Affairs of Anatol" merely as a shadowy thread binding together a production to be called "Five Kisses," with five noted authors re-creating a large number of smackers for composing each smack. Among these was to be Avery Hopwood, who was to make his blushing debut as a writer by appointment to His Majesty the screen. But Hopwood stayed in Hollywood—despite the natural affinity between the two names—only long enough to acquire material for "The Demi-Virgin" and to become sufficiently acquainted with the Burke's Peerage of the film colony to decorate his farce with such names as Wallie and Gloria.

So the famous author's project for this movie went overboard, and the play was entrusted to several veteran scenario writers, hardened to making a continuity out of anything. They probably made a better job of it than the professional writing talent dragged in off the street would have done. Then, after De Mille had completed the picture, he underwent great agony of soul trying to reduce it to the proportions where film fans could absorb it at one gulp, instead of having to sit through a sort of Wagnerian performance.

He managed to reduce the production to one hour and fifty minutes of running time, with his jaws properly clenched. There he said he was through—he couldn't take out his soul and jump on it by any more cutting. But his chief associates told him he'd have to apply the shrinking process again; he couldn't expect to present such an audience test to patrons in these days of a short film, but a gay one. Moreover, they argued, exhibitors would not accept such a lengthy feature, as they would have to eliminate from their regular programs the all-important incidental films showing a dreadnought passing under the Brooklyn Bridge, a pelican swallowing fish, a view of Babe Ruth and the like. Since the process seemed to hurt De Mille, they would let some one else trepan the film.

"If you do," cried De Mille, roused like the embattled farmers of Lexington, "I can never point with pride to 'Anatol!'"

But they called in an expert vivisectionist, who cut out the root of the trouble—he lifted out the fifth episode bodily, bringing the picture down to express speed of one hour. Somehow De Mille became reconciled to the result without being told. But meanwhile, the question arose: What shall we do with this surplus crop of art?

An inspiration hit the company: make a separate picture could be made out of it with the introduction of a few more automobiles and a new gown for Miss Swanson, etc. So the added scenes were spliced on by them as directors. The result was a picture which was the original—and Lorna Moon as the writer of a few more sophisticated flippancies, and the rearranged result was given the title to hand in the current show, which happened to be "Don't Tell Everything." And as the motion picture exploiters said themselves, you couldn't tell it apart from a regular picture.

Recently a desperate affair was reported in progress between a leading man and an actress in Los Angeles, although the latter was married. But when the husbands are virtually unconstitutional in Hollywood. That sort of description might fit almost any company out there. But a young woman who writes for the British service to identify, immediately began work on a scenario to fit them both. She figured that they would naturally appear in their next picture together, because the film colony often the cause of true love runs before the same camera.

"That's the advantage," she explained to her friends, "of being on the inside and knowing what's in love with whom. These romances help your market very much."

When Famous Players-Lasky reopen their Long Island studio on April 1—the date has no significance in the movie world—Mme. Marie Jeritza, the noted Viennese singer who has been surcharging the air with her voice, because of the film colony, will be invited to take a screen test, to see if her magnetic countenance can come across on the silver sheet. If all goes well she may follow the reticent trail of Geraldine Farrar and Mary Garden and take a sun cruise.

'Little Minister' Adapted for Screen and 'My Boy' With Jackie Coogan New Films



WALLACE REID IN "RENT FREE" AT THE RIALTO. MISS VIVIAN MARTIN AND REID IN "PARDON MY FRENCH" CAPITOL. CONRAD NAGEL AND MISS MILDRED HARRIS IN "A FOOL'S PARADISE" AT THE CRITERION. MISS BETTY COMPSON IN "THE LITTLE MINISTER" RIVOLI.

'Pardon My French' and 'Rent Free' Featuring Wallace Reid—Other Novelties.

THE holiday festival will be celebrated by Hugo Riesenfeld with special performances for children at the Rivoli, beginning tomorrow, and continuing until Saturday, December 31. As in other years the entertainment will be especially for children, and with the cooperation of Bird S. Coler, director of the Bureau of Public Welfare, more than half the theater will be donated to the children's charity organizations of New York and vicinity. About seven thousand poor children and orphans will be the guests of Mr. Riesenfeld during the week. Performances will begin at 10:15 in the morning.

"In a Doll Shop," the colorful stage number of the Criterion program, will be one of the numbers on the children's program. Marionettes will be made a part of a motion picture program for the first time when "The Alabama Glide," an original episode written by Margaret Owen and performed by her puppets, is shown as a feature. Miriam Battista, juvenile screen and stage star, will recite a child's poem. The comedies will be Charles Chaplin's "Easy Street," "Snooky's Fresh Heir," with the famous chimpanzee, and "Chums," a Baby Face comedy.

The entire upper part of the Rivoli has been turned over to about thirty charity organizations of New York, but for the lower half of the theater has been reserved for the paying public. Mr. Riesenfeld has requested that those who pay for the morning performance remain for the regular program, beginning at noon, which has a different feature film.

This is Miss Betty Compson in "The Little Minister," a Paramount picture from Sir James M. Barrie's novel and play.

The picture was directed by Penrhyn Stanlaws, Scotch-American painter, and is his second production. George Hackathorne plays Gavin, the little minister, and others in the supporting cast are Edwin Stevens, Nigel Barrie, Will R. Walling, Guy Oliver, Fred Hunley, Robert Brower, Joseph Hazleton, and Miss Mary Wilkinson. Edith Bingham wrote the scenario and Thompson Buchanan supervised the production.

Jackie Coogan's second starring vehicle since "The Kid" is "My Boy," which will be on the screen at the Strand to-day. "My Boy" was written especially for young Coogan and concerns little Jack, Blair, who lands in New York a waif, homeless and friendless. He attaches himself to a surly sea captain, who is an enemy of children in general. The captain is played by Hans Christian Andersen's story of the same name, with Miss Madge Evans appearing as the titular character, and a new mermaid comedy entitled "For the Little Match Girl," which was directed by Jack White.

Heading the Capitol program is Messmore Kendall's second Vivian Martin production, "Pardon My French," a farce-comedy adapted from Edward Childs Carpenter's story, "Polly in the Pantry." It tells the story of a "Pollyanna" type middle West family.

Children of Another Age. The telephone bell rang. The ears of the alert editor shot back at the hint of news as if he were a bloodhound on the scent.

"I've a good tip for you. Mrs. Leslie Carter could not act at the Selwyn Theater to-night. She was so overcome by something John Drew said to her at the party that she had to have an understudy go on. If you look it up you'll get a good story."

Didn't the speaker know more? Could he not give some idea of what Mr. Drew had said? Did he not know what the trouble was? "Well," continued the speaker reluctantly. "It was while they were at the bridge table, you know, in 'The Circle.' Then Mr. Drew suddenly told Mrs. Carter there was no such person as Santa Claus. It gave her such a awful shock that she couldn't act to-night."

The informer would not give his name. But the voice sounded singularly like the voice of Tom of the ilk of Olyphant.

Billie Burke Has Stage Fright in Tarkington Play

Demon of Fear Attacks Actress at Opening Night of 'The Intimate Strangers.'

"I never have been accused of high voltage temperament, or excessive timidity," says Miss Billie Burke. "I have avoided stage fright under some pretty trying conditions. Of course, everybody is keyed up to high nervous pitch at first performances. The effect is usually inspirational and stimulating. What happened in Washington a few weeks ago on the opening night of 'The Intimate Strangers' seems like a horrible nightmare. Ever so many eye witnesses tell me that I exaggerate its real importance. But I know what I suffered."

"The opening scene in the country railway station was well under way. Everything seemed to be going along nicely. Mr. Lunt and myself had the stage to ourselves. We were sitting on a battered old bench exchanging the whimsical badinage that Booth Tarkington had written."

"Washington is my home city. Its people have been very loyal, and even affectionate in their treatment of me. The audience was friendly. Many dignitaries assembling for the arms conference were there. Mr. Tarkington's lines were causing pleasant ripples of laughter. A very auspicious beginning evidently."

Tongue Seemed Paralyzed. "Then all at once the demon of fear leaped at me from some dark hiding place. My body seemed turned to ice. My tongue seemed paralyzed. My memory had a dim recollection of getting up and wandering about the stage like a somnambulist groping through a black cavern. I am told that I kept mechanically whispering, 'I am lost—I am lost—I am lost.' I don't know if any agony could have been worse than mine."

"This lasted probably as long as the few seconds that it takes to count a knockout in the prize ring. It seemed centuries. But I was not hurt and out. A great black curtain seemed to rise—the lights came back—I was speaking my lines again. There were a couple of curtain calls at the end of the act. I was literally pushed on the stage to acknowledge them."

"Again I was overwhelmed by a sense of catastrophe. I had disgraced myself and ruined dear Mr. Tarkington's new comedy. I never could face an audience again. My career was over. I never could make atonement. That was my state of mind, bordering on hysteria."

"Everybody back stage was lovely to me. Nobody except stage manager seemed to be aware that anything out of the ordinary had happened. My erratic wanderings had evidently been taken for stage business."

"There is no denying that I was a very wretched person during the remainder of the performance. I hardly could bring myself to look at the papers next morning. To my amazement the reviews were kindly, approving, even laudatory. Not a line about what I considered a calamity."

No Excuse Satisfying. "I have tried to frame some kind of an alibi for myself and I have urged that there wasn't quite enough time for preparation. But my one dress rehearsal the night before had lasted until sunrise; that I had been in the pictures and hadn't heard the sound of my own voice in a theater in two years; that I was over anxious about my great responsibility to my managers and to Mr. Tarkington."

"None of these futile excuses is in the least self-satisfying. It just happened—that's all. I will leave it to the psychoanalysts to explain. It isn't any satisfaction to know that my experience was not exceptional. It is recorded that Edwin Booth and Miss Julia Marlowe have been known to neglect their parts in parts they acted hundreds of times. I suppose every player has gone through something of the sort at some time."

The fact remains that Billie Burke was simply scared stiff, without any apparent cause, and she has quite made up her mind not to let it happen again.

We can all face realities. It is the imaginary that is most fearful. My experience is only one more proof that fear is the most horribly destructive force that humanity has to fight against. What it obliterates the definiteness of thought in my case, its effect was paralyzing. It all came and went like a flash of lightning, and what there was to inspire it always will be a mystery to me."

Musical Programs At Picture Theaters

The musical program which S. L. Rothafel offers at the Capitol this week opens with the "Sixth Hungarian Rhapsody" by the orchestra under Erno Renner. The program is distinguished by two novelties, a cymbalom cadenza by Ladislav Kun and the use of the taragote, a reed instrument characteristic of the Hungarian gypsies. The program will be a solo number by Mlle. Gambarelli, prima ballerina, and a novelty ballet by the Capitol ballet corps, with Alexander Oumanski, Doris Niles and Della Zanol. The program is also a "Funeral March of a Marionette." The holiday music will be the "Chant Noel" by Adams, sung by Erik Bye, baritone, and the Capitol singers, and additional selections by Melchiorre Mauro-Cotone on the organ.

The Strand overture will be "Tule-tile Tule Poem," especially arranged by Musical Director Carl Edwards and played by the orchestra under his supervision. Managing Director Joseph P. Pankett's contribution will be a new version of the annual Christmas tale, a stage fantasy in two scenes. In the first scene, the concert program is the "Strand" suite quartette and Estelle Carey, soprano, and an ensemble will sing. In a prologue to the featured film Lillian Owen's Marionettes will make their first bow to motion picture audiences. There will be the introduction of a new number, "I'm Just a Lonely Little Kid," especially written for the occasion of the Marionettes' opening. The program will be "Planned" by Percy J. Starnes and Ralph Darnard will play "Adeste Fideles" as the organ solo.

"A Christmas Overture," with vocal quartette and organ orchestra, will be the opening number of the Rivoli program, and a "Scotch Idyll" with Miss Gladys Rice, soprano; Fred Jago, tenor, and John A. Crawford, bass, will precede the feature film.

The overture of Nicola's "Merry Wives of Windsor" will be played by the Rialto orchestra under the direction of Hugo Riesenfeld and Joseph Littau as the opening feature of the week. The program will be a cymbalom and harpsichord by Misses Grace Eastman and Ruth Matlock. Moardo Albano will sing a baritone solo.

CHICAGO OPERA'S REPERTORY. When the Chicago Opera Company comes to New York in January it will have a repertoire of twenty-five or thirty operas. The offering announced for the opening performance is "Samson and Delilah," in which Lucina Muratore and Mme. Marguerite D'Alvarez will be the Samson and Delilah, respectively, for the first time in New York, Giorgio Polacco conducting.

Ethel Levey and Alice Lloyd Back to Sing in Vaudeville



MISS ALICE LLOYD AT THE WINTER GARDEN



MISS ETHEL LEVEY AT THE PALACE

Christmas Week Bills at the Palace and the Winter Garden to Have International Stars.

Two stars, one American, the other English, but known on both sides of the Atlantic, will appear in vaudeville here this week—Miss Alice Lloyd and Miss Ethel Levey.

Miss Lloyd, English singing comedienne, after a lengthy absence from America, and Taylor Holmes, star of legitimate stage and screen, will share headline honors on the Christmas bill at the Winter Garden. Others there will be Bert Clark and Miss Flavia Arcaro in "A Wayward Concert"; Bob Nelson in "Smiles"; Rath Brothers, Harris and Santley, Jack and Kitty De Maco and Bert Shepherd.

Whisper and Huston with their company in "Time," a series of episodes, will top the bill at the Forty-fourth Street Theater. Others at that house will be Regal and Moore, Du-Calton, A. Robbins, Joe Fanton, Yvette, Harrah and Rubini and Mabel Jester and Mabel.

Miss Levey will reappear in new songs and new songs at the Palace, where she holds the box office record, prior to going to Palm Beach and then returning to England. Mrs. Sidney Drew has been booked with Thomas J. Garrigan in "Predetermination," a domestic comedy by Edwin Burke. Other attractions of a holiday character at the Palace will be Al Herman, "The Ballad of the Fool," and "The Ballad of the Fool." "Alice in Wonderland," a thumbrill musical show, with Florenz Ames and Miss Adelaide Winthrop.

'Two Orphans' Name Changed for the Screen

At the Apollo Theater will be presented next Friday evening "Orphans of the Storm," the sixth of D. W. Griffith's big productions. The new work has been suggested by the D'Emery stage play, "The Two Orphans," the rights for the same having been obtained from Miss Kate Claxton, and the production was made with the intention of presenting it under that title.

Since the picture has been finished, however, it has been discovered that at least two foreign films have been imported with the idea of presenting them under that title simultaneously with the Griffith production. To avoid confusion, therefore, Mr. Griffith has changed the title of his picture to "Orphans of the Storm." He has expanded the original to include the French Revolution.

The roles of the two orphans are portrayed by the Misses Lillian and Dorothy Gish; Chevalier de Vaudey by Joseph Schildkraut of "Lillian" fame; Pierre by Frank Puglia, the Sicilian player; La Frochard by Lucille La Verne; Jacques by Sheldon Lewis; Marquis de Presle by Morgan Wallace; Picard by Creighton Hale; Count and Countess de Linieres by Frank Losee and Miss Catherine Emmett.

INDIA WOMAN IS LAWYER.

ALLAHABAD, India, Dec. 21.—Cornelia Sorabji, the first woman enrolled as a barrister at the High Court of India, has begun practice here.

National Players Would Open Stage to New Writers

Chance for Any Manuscript of Merit Is Announced by Organization.

The New National Players, Inc., announce that they do not intend to devote all their time to reviving accepted masterpieces. American playwrights, both those who have made their mark and those who are aspiring to their first production, will be given an opportunity to submit their efforts to the cooperative group of stage stars who have opened their season with "Tribby" at the National Theater.

This announcement was made by the incorporators of the repertory company—Wilton Lackaye, George Nash, Edmond Lowe and Harry Mestayer.

"We intend to give new plays, as well as the best known of the classics," Mr. Mestayer said, as the spokesman for the group. "No author will be too obscure to get a reading from us, and if his work merits such action we will begin work on the production as soon as possible."

Here Mr. Mestayer, who is playing Gecko in "Tribby," was reminded that the policy of the National Players had been announced to be that no production would be given for more than four weeks, regardless of its success.

"Supposing," he was asked, "that you accepted a new play by one of the most prominent playwrights, and it proved a great success? It would be folly to take it off, and the playwright would probably object strenuously."

"We have provided for just that contingency," he replied. "If such proves to be the case, we will keep up the run without a break. The procedure will be simple. We will move the production to another theatre, retaining the outstanding players—those who have made the greatest successes in their roles—and neither the new play nor the play to replace it will meet with any interference."

It is hoped to interest playwrights to the extent that they will become frequent contributors to the National Players, and already several have pledged themselves to assist the cooperative company in its effort to provide good plays for New York at reasonable prices.

Compares American and English Casts

Comparison of American and English playing and play production is constant, but because of conditions of time and place it is only once in a decade or such a matter that conditions change from the abstract to the concrete. Such a condition presents itself in the play, "A Bill of Divorcement," the work of Miss Clemence Dane, the Englishwoman, who was staged both in England and in America by the same man—Basil Dean—which is playing at the same time—in London at St. Martin's Theater and in New York at the Times Square Theater—under conditions which are identical. The settings, it also may be mentioned, are identical.

Allan Pollock, English actor, who is the star of "A Bill of Divorcement," and who has the English production for many performances, has drawn interesting comparisons in the art of Miss Katharine Cornell, who plays the role of Sydney Fairclough. Charles Waldron, who plays the role of Guy Meredith, and Miss Janet Beecher, who plays the role of Margaret Fairclough in America, as opposed to Miss Maggie Albanesi, C. Aubrey Smith and Miss Lillian Braithwaite, respectively of St. Martin's company.

"While Miss Cornell is an American girl, her performance in the role of Sydney is more typically Anglo-Saxon," Allan Pollock said. "Her performance in the role of Guy Meredith, who is of Italian parentage, Miss Cornell gives a performance which has all of the characteristics of the English girl of the age and surroundings she is playing. The performance of Miss Beecher is more virile and perhaps a little more finished. She has a strange power over her audiences, something I have seen few actresses of her years and experience display."

"Mr. Waldron was my first choice for the role of Guy Meredith. I was attracted to him several seasons ago when he was playing in London. He is a certain resemblance in technique to Sir Charles Wyndham in his younger days, and that is a recommendation in America. Like Miss Cornell, he gives a performance which is more vigorous than that of his London contemporary. I think it is rightly so for an American public, and that he has sensed the timber which would have the greatest American appeal. In England he might be justified in playing closer to the key of Mr. Smith."

The performance of Miss Beecher is essentially emotional. She possesses a vitality that is typically American, and which, of course, is not approached by English actresses. The American performance is given with a certain restraint that might not be accepted here, and with a compelling sympathy.

"The English and the American casts of 'A Bill of Divorcement' are both capable, and I would not wish to create the impression that my company is superior to the English company merely because it happens to be my company. In England Miss Cornell, Mr. Waldron and Miss Beecher—all Americans by birth—would play closer to the English method. But they have sensed the right key for America."

37 Marriages in Cast of 'Red Hot Romance'

Either the story or the title of "Red Hot Romance," the special production which John Emerson and Anita Loos have made, has exerted a psychic suggestion upon the several thousand men and women employed as extras in the production. Since then, according to the files of the Wagner agency through which these people were hired, there have been among them exactly thirty-seven marriages. There also have been eleven divorces, which somewhat confuses the issue.

CHRISTIANS LEAVING CILICIA.

CONSTANTINOPLE, Dec. 21.—Distrustful of the minority guarantee provided for in the Franco-Turkish agreement, tens of thousands of Christians are leaving Cilicia, as, after the departure of the French, Turks began recruiting troops in the area evacuated by the French. Hundreds of wealthy families are already emigrating to Cyprus and Egypt, while poorer classes are awaiting transport facilities at government expense. The Armenian Patriarch has officially requested the British High Commissioner to advise his Government to permit the emigration of Cilician Armenians to Mesopotamia.